

OFFBEAT

MAGAZINE

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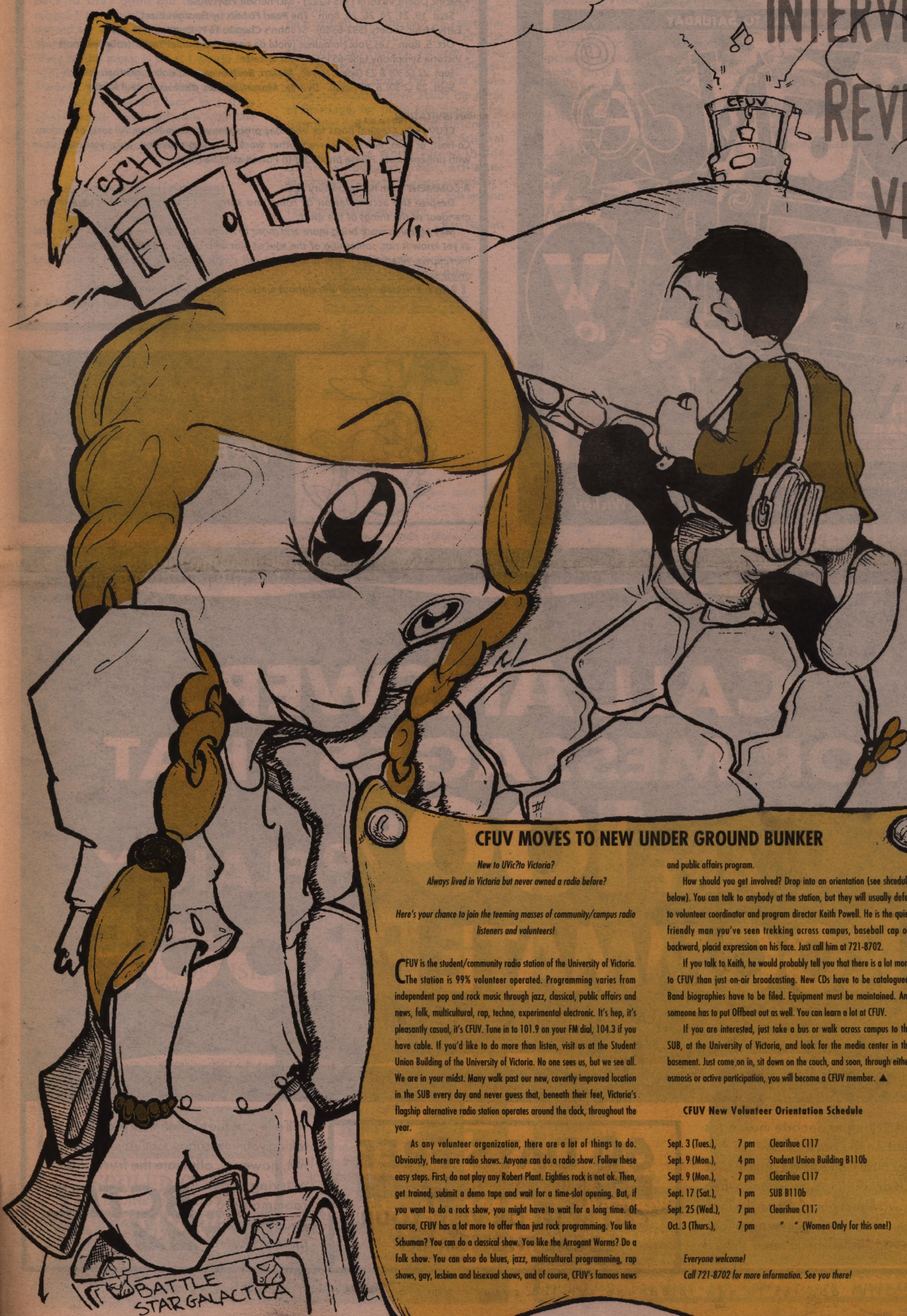
102 FM
CFUV
LISTENER POWERED RADIO

free

September 1996

A Guide to CFUV FM 102 Victoria's Listener-Powered Radio

INTERVIEWS
REVIEWS
VIEWS



CFUV MOVES TO NEW UNDER GROUND BUNKER

New to UVic? to Victoria?

Always lived in Victoria but never owned a radio before?

Here's your chance to join the teeming masses of community/campus radio listeners and volunteers!

CFUV is the student/community radio station of the University of Victoria. The station is 99% volunteer operated. Programming varies from independent pop and rock music through jazz, classical, public affairs and news, folk, multicultural, rap, techno, experimental electronic. It's hip, it's pleasantly casual, it's CFUV. Tune in to 101.9 on your FM dial, 104.3 if you have cable. If you'd like to do more than listen, visit us at the Student Union Building of the University of Victoria. No one sees us, but we see all. We are in your midst. Many walk past our new, covertly improved location in the SUB every day and never guess that, beneath their feet, Victoria's flagship alternative radio station operates around the clock, throughout the year.

As any volunteer organization, there are a lot of things to do. Obviously, there are radio shows. Anyone can do a radio show. Follow these easy steps. First, do not play any Robert Plant. Eighties rock is not ok. Then, get trained, submit a demo tape and wait for a time-slot opening. But, if you want to do a rock show, you might have to wait for a long time. Of course, CFUV has a lot more to offer than just rock programming. You like Schuman? You can do a classical show. You like the Arrogant Worms? Do a folk show. You can also do blues, jazz, multicultural programming, rap shows, gay, lesbian and bisexual shows, and of course, CFUV's famous news

and public affairs program.

How should you get involved? Drop into an orientation (see schedule below). You can talk to anybody at the station, but they will usually defer to volunteer coordinator and program director Keith Powell. He is the quiet friendly man you've seen trekking across campus, baseball cap on backward, placid expression on his face. Just call him at 721-8702.

If you talk to Keith, he would probably tell you that there is a lot more to CFUV than just on-air broadcasting. New CDs have to be catalogued. Band biographies have to be filed. Equipment must be maintained. And someone has to put Offbeat out as well. You can learn a lot at CFUV.

If you are interested, just take a bus or walk across campus to the SUB, at the University of Victoria, and look for the media center in the basement. Just come on in, sit down on the couch, and soon, through either osmosis or active participation, you will become a CFUV member. ▲

CFUV New Volunteer Orientation Schedule

Sept. 3 (Tues.),	7 pm	Clearihue C117
Sept. 9 (Mon.),	4 pm	Student Union Building B110b
Sept. 9 (Mon.),	7 pm	Clearihue C117
Sept. 17 (Sat.),	1 pm	SUB B110b
Sept. 25 (Wed.),	7 pm	Clearihue C117
Oct. 3 (Thurs.),	7 pm	" " (Women Only for this one!)

Everyone welcome!

Call 721-8702 for more information. See you there!

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Classical Corner

SPECIAL EVENTS in CFUV's Classical programming

Thursdays (10am-Noon):

- **The Memoirs of Hector Berlioz**, 19th-Century French composer, conductor, music critic, author - told in his own words and music, and in the words and music of others a continuing series.
- **Garden Works**: music by women composers about Gardens - a continuing series.
- **The Pearl Fishers** by Bizet - previews on September 5 & 12.

LOCAL PERFORMANCES - a free service by *Offbeat*

- Pacific Opera Victoria (385-0222) - McPherson Playhouse
Sept. 19, 21, 24, 26, 28, 8pm - *The Pearl Fishers* by Georges Bizet
- Early Music Society (592-6580) - St John's Church, 1611 Quadra
Oct. 5, 8pm - Les Voix Humaines (viola da gamba) & Daniel Taylor (countertenor)
- Victoria Symphony (385-6515) - Royal Theatre
Sept. 22 (2:30) & 23 (8pm), *Haydn, Mozart, Beethoven*, solo violin: Jonathan Crow
Sept. 29 (2:30) & 30 (8pm) - *Dvorak, Mozart, Haydn*, conductor: Paul Nadler

AN INVITATION

CFUV seeks Classical hosts for weekday programmes, 10am-Noon. All sorts of options: Co-host, or solo; weekly, or every other week. Training provided; also, you may sit in with present hosts. Please phone Keith Powell at 721-8702.

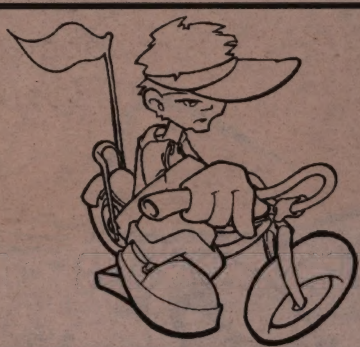
A COMMENT from half-a-century ago:

Despite the accumulation of ruins and sorrow, I have sought to proclaim the grandeur of the things of the spirit.

May Mozart's work bring more and more to its lovers, and in the future to those who as yet know it not, something of the soul of him who made it: a soul filled with love for his fellows, filled with moral greatness, with simple and pure goodness of heart and divine serenity!

May his message spread throughout a ravaged world, and shed consolation!

Le Comte de Saint-Foix (1941) ▲



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September 1996

Volume 10, Issue 7



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OFFBEAT welcomes your feedback and comments on articles. Please write letters to the editor c/o CFUV FM 102. Please include your full name, address, and contact phone number, as we need to check sources sometimes. OFFBEAT reserves the right to edit letters for length and clarity. Letters, manuscripts, photographs, and graphics are welcome but will only be returned when accompanied by a SASE. Submissions may be sent to:

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OFFBEAT © 1996 by the University of Victoria Student Radio Society. All rights reserved. Offbeat is published monthly as a listener's guide to CFUV-FM 102. CFUV-FM broadcasts regularly on 101.9 FM, on cable at 104.3 in Greater Victoria, Vancouver Island and the Sunshine Coast, and on cable 101.9 FM in Sooke and the Western Communities. CFUV-FM 102 is a campus/ community radio station that provides alternative music to the Island and surrounding areas. We presently operate at 2290 watts and are operated by the University of Victoria Student Radio Society (a registered non-profit organization). CFUV FM 102 is primarily a volunteer-run organization. Funding for CFUV FM 102 is made possible by donations from the community, our annual October Fundrive, sponsorship revenue, and a percentage of UVIC student fees. Offbeat / CFUV FM 102 are located on the second floor of the Student Union Building on the campus of the University of Victoria. Offbeat publishes 10,000 copies free of charge every month and is distributed throughout Vancouver Island and beyond. A one year subscription to Offbeat (to help offset costs, postage etc.) is \$20. Cheques or money-orders should be made payable to CFUV RADIO. Those incarcerated will receive a free subscription upon request. Opinions expressed in Offbeat are the sole responsibility of the authors, and do not necessarily reflect the opinions of Offbeat, CFUV-FM 102, or the University of Victoria Student Radio Society. ▲



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OFFBEAT Forum

WHAT information are we receiving,
WHO are we receiving this information from,
 and **IS** cyberspace really better than chocolate cake
 filled with fresh raspberry sauce?

by Peggy Abbott

Ever wonder what new is? ...or is that NEWS... nEWs... newZ....? Seriously, have you ever thought about what information is being fed to us through the dominant mainstream culture? More importantly, have you ever thought about what is NOT being highlighted by mainstream eyes? There's got to be something out there beyond simply reporting the current trends in mainstream society. Or is there? Can capitalistic, materialistic, patriarchal society frame every axon in every brain of every individual in today's society that we remain helpless in interpreting what we can think, when we can think it, and how we think it? Television, for example, alters our brains to the extent that what we see we are unable to process for ourselves — it's all done for us! Our right brain does the watching which is determined to make meanings out of whatever is thrown its

way, while our left brain, the portion from which our sense of judgment and interpretation originates, is numbed. Thrown into the cesspool of capitalism and advertising, well, I'll leave that one up to your left brain to analyze. Is it par for the course then, in our technologically "advanced" society where computers dominate our lifestyles through electronic mail and the world wide Web system where information can be retrieved at your fingertips with the click of a button, that our left brain has been left to die? And I'm as guilty as the next person, I admit it! I've been sucked into this technological void where faster is better, easier is sublime, and when my mouse doesn't work my frustration level goes up tenfold! The world, like it or not, is no longer rotating on its axis, but on the base of a computer chip. My point? Both you and I wear the lens in which mainstream media has crafted and defines how

information is unveiled. Take a closer look —I invite each and every one of you!— watch the nightly newscast, read the daily newspaper with the eyes of a newborn. Pay tribute to your left brain. Ask yourself who's voice is not being heard and, perhaps more importantly, WHY they're not being heard. If you could tell the story, through who's eyes and who's voice would you tell it?!

(Under recent reconstruction, CFUV's news can be heard Monday through Friday from noon to 12:15pm with a new flavour. While retaining its alternative edge, CFUV's news captures the spice of regular public affairs programming with a new schedule of regularized topics for listener ease. Plus, its more than just information; its news that asks questions, creates dialogue, and generates ideas to ponder. Its news that makes you want to go "Hmmm"!)

La'bour Day (n.)

More than a day off or extra pay.

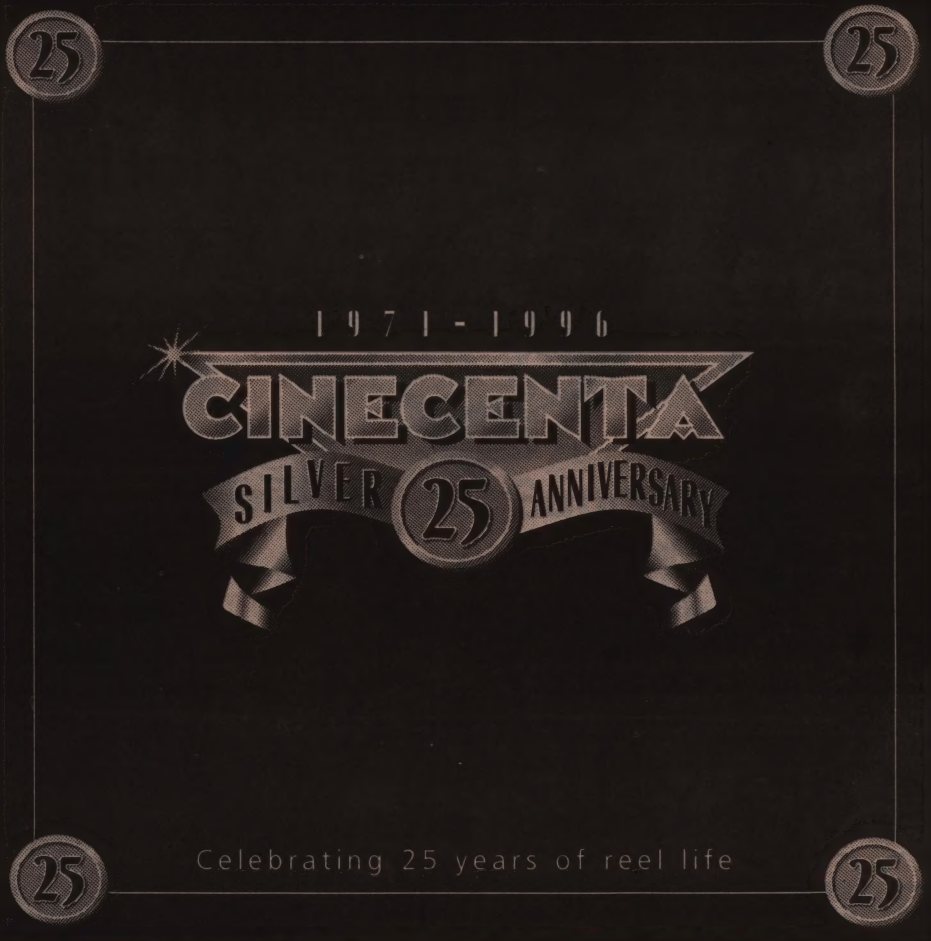
by Kari Hewett

This legal holiday honours organised labour and recognizes its substantial contribution to Canadian society, celebrated since 1872 in Canada "when parades and rallies were held in Toronto." There was a brief period where, like Europe and other colonized countries, we observed the traditional workers' date of May 1st, "May Day." Apparently that changed when someone agitated for a long weekend at the end of summer; in 1894 Parliament dutifully switched it to the first Monday in September. The Canadian Encyclopedia gives us a thumbnail sketch, but neglects to mention the nuts and bolts. Take a moment to reflect where we all might be now without the men and women who struggled for our rights. Whether or not you're a union member, you benefit everyday from the blood, sweat, tears and sometimes lives of those who worked to make life worth living.

An eight, rather than an eighteen hour

work day; holiday & overtime pay; sick leave; health coverage; the right to organise and to strike; a living wage. There's a lot more too. Pick up any current news publication and read about the conditions in less fortunate countries—lest we forget. Surely, anything worth keeping must be worth fighting for, and celebrating.

When you're enjoying the rewards of your labour on 2 September, consider how we can work together to ensure continuing worker solidarity. ▲





by Wendy Chaddock

When I arrived at the festival site on Friday night, the evening performances were wrapping up and I was famished. My first impression was formed while sitting on the grass, eating a huge plate of Balinese noodles while the sound of Morocco's Hassan Hakmoun drifted into the food area. At that moment I had just a taste of the musical diversity I was about to encounter over the next two days.

Saturday morning, heading to the main gate, I had the surreal experience of walking along the woods and hearing a sweet, joyful gospel song pouring out from someplace beyond the trees. It was Linda Tillery and the Cultural Heritage Choir of San Francisco. They sang gullah music of the sea islands of S. Carolina, prison moans, field hollers, and spirituals. Their intricate harmonies and hand-made rhythms had the audience singing and clapping (and wishing that their church sounded this good!)

Not far away was an area dedicated to the "little folks." I caught Peggy Seeger telling stories; Seattle's Artis the Spoonman make bubbles, do string tricks and of course play the spoons (on his hands, legs, elbows, face...even on the audience!); and Uzume Taiko tell a Japanese legend through thunderous drums and theatrics.

Saturday's blues workshop assembled Guy Davis of New York, Sheila and Backwater Blues of Portland, David Essig of Thetis Island, as well as Eric Bibb, Leon Bibb and Goran Wennerdrant of Sweden. Robert Johnson tunes were in

abundance and the National Steel guitars were shining in the sun. Eric's father, Leon, sang a gospel song unaccompanied, demonstrating why he is a legend on the stages of New York. All hands joined in to close the set with terrific versions of "Sweet Home Chicago" and "Key to the

All Folked Up

The 1996 Vancouver Folk Festival Jericho Beach, July 19-21



Highway."

On Sunday, the "different strings" workshop took us around the world in less than an hour. We heard everything from a fiddle to a kamancha and learned that the word "tar" (an 11 string instrument from Azerbaijan). means "string," hence the root for "gui-tar." The sintir, played by Hassan Hakmoun of Marakesh, has a rectangular body and is covered with camel skin. David Essig demonstrated the kayagum or Korean zither, a 12-stringed instrument dating back to 551 a.d. tuned to a diatonic scale that is bizarrely close to the Delta blues scale. The workshop ended with Tarik Banzi of Al-

Andalus demonstrating the oud, a wooden instrument of the middle-east from which the renaissance lute was developed.

Many times, on my way to get a gelato or samosa, I could hear wonderful accordians and fiddles. Sunday I was

National Steel guitars...shining in the sun



able to quench my thirst for old world tunes at a workshop hosted by Sharon Shannon, Ireland's 26 year-old virtuoso button accordionist.

She played a short set, then passed the stage over to Entourloupe, a trio from Quebec City. The third group, Tapia and Leturia, come from the Basque country. The stage was crowded at the end as everyone joined together for three songs that defied geographical categorization.

Politics and folk music go hand in hand, and many will remember the group Stark Raving Chandler, in their last performance together, for their provocative ramblings. Bob Bassin also hosted a workshop addressing current issues, which included Scotland's Dick Gaughan, John McCutcheon of Virginia, Northern England's Jez Lowe and the Bad Pennies, and Peggy Seeger. The ever-political Si Kahn spoke movingly on the habits of resistance, while a newcomer from L.A. blew us away with his startling songs, changing the words of Woody Guthrie's 'Dust Storm Disaster' to speak out about the devastation of the Oklahoma City bombing.

Another highlight was Kate and Anna McGarrigle in a rare festival performance. As I left the grounds that night, I couldn't help but feel again part of something surreal and beautiful. Before me was a small river of paper lanterns. Fish, stars, and dragons led the crowd through the dark, over the footbridge and down the path towards the main gate. A non-profit group called Public Dreams created this inspiring pageantry and the warm feeling each person is left with on leaving the Vancouver Folk Festival. ▲

Wendy's folk show airs alternate Wednesdays at 8 am on CFUV 102 FM.

Rogers couldn't do it better...

an interview with

Ten Days Late

by Roseanne Harvey

After Ten Days Late's afternoon performance at Slam City Jam, I was standing around waiting to speak with the band while they were being interviewed by two people from Rogers Cable.

I was daydreaming and people-watching, when I realized the girls in the band were beckoning me. I pulled a "who me?" then

jumped in front of the camera; I wasn't going to pass up this long-awaited chance at my fifteen minutes of fame (although it was more like twenty seconds). The very nice Rogers Cable lady asked me questions about college radio and youth culture, and I lied about having a fanzine. Then Ten Days Late and I dashed into the little white tent beside the stage and conducted the

following interview, with numerous interruptions by people looking for beer, and the sounds of skateboarding and hip hop music in the background.

Ten Days Late is Renee (vocals), Kara (guitar), Lana (drums), Angela (bass), and Kim (guitar).

Offbeat: Kara, your pants remind me of the white leather seats in the car my dad had when I was little.

Kara: They're kind of uncomfortable to play in. They're too tight and I can't really move around much.

Off (to Renee): How do you like performing in black vinyl pants?

Renee: It's hot. And they're cut weird. They come too high in the waist and poke into my diaphragm, which makes it hard to sing, so I have to wear them down on my hips.

Off: So you have a full length album coming out?

Renee: It's on a label from Montreal and there's a video too, for Getaway [from the 1994 seven-inch *Go With the Flow*.] We just mixed it at Bryan Adam's house.

Offbeat: Wow. The house where he grew up, or the house where he lives now?

Kara: He owns it now, but he's not around much.

Off: Did you snoop through his drawers and cupboards?

Kara: No.

Off: Are your songs political?

Renee: Some of our songs could be interpreted as political, but they weren't written with political intentions. Some of our songs are kind of mocking things, like white trash. But even in those songs, we're not saying "down with white trash," we're saying "I can't believe you just did that!" We don't really consider ourselves a political band, just because we have too many political viewpoints. We'd have a hard time agreeing on anything. It's not that I think political bands are bad, but for us, I think we'd just rather be what we are.

Off: Did the interviewer from Rogers Cable ask you a lot of questions about being a "chick band"?

Lana: They did a little bit. They asked if it helps or hurts.

Off: To be girls?

Lana: Yeah, like we're a novelty act or something.

Off: What kind of aspirations do you have for the band?

Renee: If we're not having fun anymore, then there's no point in doing it. Part of the reason why we brought you in front of that camera with us is because we're not going down alone. We're going to take whoever we can along with us.

The interview abruptly ended when a person from Epic came along, wanting to talk to the band, and Renee and Kara dashed off, demos and stickers in hand. ▲



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Duotang

Live at the Limit

by Nevin Thompson

Until a little while ago I had difficulty imagining the time of the great thunder lizards. I never could really imagine anything, except maybe a couple of iguanodons humping. Then Jurassic Park came along, and everything was okay.

Manitoba hipsters Duotang are kind of like Steven Spielberg themselves. They help explain a bygone era when today's dinosaurs of rock were young and full of energy. After seeing Duotang at the Limit on August 17, I kind of understood why the rock and roll thing was so popular in the first place.

"We love the sound and the style of the sixties," said Duotang singer and bassist Rob Slaughter. Duotang are mods from Manitoba. They wear thin ties, thrift store suits and parkas. They're listening to the Stones as they tour across Canada. But drummer Sean Allum's Oldsmobile has replaced the Vespa scooters.

"It was incredible," said Rob. "Quadrophenia was on TV while we were recording our CD. Nobody could concentrate, and our producer had to call time out so we could go into the next room and watch the movie."

Duotang's first CD, *Smash the Ship, Raise the Beams* will be released by Vancouver label Mint in September. Don't go buying the CD expecting to hear Cream or Hendrix references. No Townsend riffs will be floating out of Slaughter's bass. Expect to hear more contemporary influences.

"Somebody said we're like the Jam meets Joy Division," said Slaughter. The best thing Duotang has going is energy and attitude. Drummer Allum has all the pyrotechnics of a mop-top Peter Criss. While Slaughter is reserved and softspoken onstage, his performing persona is formidable, resembling Bryan Adams if he had been zapped into an alternate universe and had gone indy.

The indie universe Duotang inhabits is a distinctly Canadian one. They have played, and will play future dates with Mint mates the Smugglers and MAOW, both from Vancouver. Duotang were quick to point out other fellow Winnipeg

bands.

"Propagandi are a hardcore band that's getting real successful," said Allum. "And don't forget Transistor - they're kinda slacker rock, influenced by the seventies and so on."

"And the Blue Meanies," said Slaughter. "But the best all around band from Winnipeg would have to be Grand Theft Canoe."

"They're incredible," said Allum. "They make great CDs and sound awesome live."

Allum and Slaughter noted that Winnipeg has such an unusual sound for a very specific reason.

"I have this theory," said Slaughter. "You see, you go to most Canadian cities like Victoria or Calgary, or wherever, and there's a college radio station like CFUV. And the particular indie sound in any particular city sounds a lot like music the college station plays."

"You are so right," added the Limit's stage technician from across the room. "That's probably why I could never make it in Detroit. The radio is just too good."

"Now, there isn't a college station in Winnipeg," continued Slaughter, "at least not one that you can hear, anyway. So, as a result there is an incredible amount of variety in the musical sound of Winnipeg. That's just my theory."

Theories or not, Duotang sound damn fine. And when they played "Please Please Me," I understood it all: the rock and roll thing and the desire to listen to music in the first place.

Duotang delivered a moment of satori that was cut short. A living history lesson that ended when Slaughter had to step off the stage early, too early, because of sore vocal chords.

I eagerly await *Smash the Ship, Raise the Beams*, which will be released in September. ▲



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FOLK

MONDAY

8 am FOLK: With Amanda Heffelfinger.

TUESDAY

8 am FOLK: *Ode to Ani*. We remember folk's political roots and the foot-stompin' drive. The revolution is just a folk show away! With Jo Vipond (and sometimes with new folked-up fill-in Mike Chilton).

2 pm FOLK: *Mediterranean Music*. Presenting music from most Mediterranean countries: Arabic, Flamenco, Greek, Corsican and more. Tune in to the music of passion! Spoken in French.

WEDNESDAY

8 am FOLK: *Ken's Folk Show*. Alternative Wednesdays, Alternative Folk. Old stuff from Ken's collection; a balance of male/female, instrumentals,

and local/international. Mes music, as well as all other styles of folk. Alternates with *Rootopia*, hosted by Wendy Chaddock, sometimes co-hosted by Gus.

THURSDAY

8 am FOLK: *Folkin' Around* with Keith Malcolm. Emphasis on local folks and fiddle tunes. *Malcolm to my Neighbourhood* at 9:00 am for the little people. Now into his ninth year!

FRIDAY

8 am FOLK: *Acoustic Creek* with Tracey Summers. You'll hear everything and anything from Celtic to African with the occasional lively local musician.

SATURDAY

8 am FOLK/ROCK: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

ROCK

MONDAY

6 am ROCK: *Spike's Musical Pins and Needles Show*. Spike's slick song schtick soothes sick souls...see?

3 pm ROCK: *The Nihilist Glee Club* with Steph Massey. Alternates with *I Have Another Cat*, *Her name Is Karma* with Jess Howard.

11 pm ROCK: *Idiot From Minsk*. Alternates with *Pop O' Pie Planet* with Magnus and Matt.

TUESDAY

6 am ROCK: *Up at Dawn* with Ian Henderson

3 pm ROCK: *Wire Shock*. As the space monKEY takes the helm, ambrosia tea seeps from the speakers. To sip is to succumb to the aromas of ambient dub, acid jazz, the occasional tingle of techno and any other flavors of sound from adventurous musicians and scientists alike.

10:30-12:30pm ROCK: *Punk and a Healthy Mind*. The adventures of Polevaulter and Laughing Ohmu go on hold to make way for an exciting new season of Teenage Theater-all the live radio plays you can take! Alternates with *Songs For the Misunderstood*. "I can't believe it's a rock show!"-come hear the difference. Music from north-south, east-west, and other planes.

WEDNESDAY

6 am ROCK: *The Intentionally Left Untitled Show*. Scourge is still trudging in the mines, so you have to put up with Spike for at least one more month.

3 pm ROCK: *Uncle Wally's Funhouse*. Man-Child Wally Hunter and his side-kick Silent Gomo sing happy songs and

make lovely crafts while spinning label-free music. Alternates with *Snap Crackle and Pop!*

10:30 pm ROCK: *equity-eclectika*... much more than 51 per cent varied female content. Frequent guest Dr. Harion Milliard will attempt to locate your requests.

6 am ROCK: With Adam Heatlie..

3 pm ROCK: *My Dog's Got No Nose*. Alternates with *Rush Hour* with Kaylar.

10:30 ROCK: *Area of Refuge*. With Quinn and Tyler. Alternates with *Laced In Darkness* with Arioch and Raven. Gothic/ industrial music, para-normal events vampires Enter the darkness....

FRIDAY

6 am ROCK: *Spot the Looney*. Matt's gone to Europe again. Mike's working again. Tune in and we can console each other.

3 pm ROCK: *PMS Show*. Not once a month, but twice. So deal with it. Alternates with *Spike's Musical Needles and Pins Show* with Mike Chilton

10:30 pm ROCK: *Who Is Punker Than You?* Is it Chris Eng, the Early Morning Ninja? Is it Riff Randall, the Rock and Roller? Is it Modon or Mystery Guest? The answer to these questions is yes. And if you want to be punk too, give a listen. Alternates with *Escape Velocity*. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

SATURDAY

6 am ROCK: With Ryan Dworschak

8 am FOLK/ROCK: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

DIAL

REQUESTS 721-87

EXPERIMENTAL & NEW MUSIC

MONDAY

2 pm NEW MUSIC: *New Album Review*, with Eric Morten. Extraordinary how potent cheap music is!

TUESDAY

9 pm 20th CENTURY COMPOSITION: *Infrequency*. Donald Leblond features

an eclectic mix of composers and improvisers who stretch the boundaries of 20th century "serious" music.

THURSDAY

8 pm ELECTRONIC: *Earmeals*. Electronic and experimental music and sounds with Brian Lunger and Agustin Luviano Cordero.

JAZZ, RHYTHM & BLUES

MONDAY

5 pm JAZZ: *Footprints* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. The three hour programs will favor those artists who fit Lester Young's dictum: "Ah, but can you sing me a song?" *Five Spot* can be heard on alternating Mondays at this time. Listen.

TUESDAY

5 pm JAZZ: *Caravan*. With Ron Rounds. Sept 10: Two Harpists

Sept. 17: Features the Bass Clarinet

6:30 pm JAZZ: *Jumpin' in Jazz*. With host Noel Greenwood presenting a survey of the early era of Jazz.

WEDNESDAY

5 pm JAZZ: *Straight No Chaser*. Those who can't play jazz, play avant garde. Is this (gasp!) the position of your jazz hosts Dmitri Tsimon and Shaukat Husain? Will they let their guard down and reveal themselves to be the moldy figs that we have always suspected them to be? You won't know until you tune in. Of course, Nabit Fawzi and Luigi Foccotti are excluded from such controversy. Presented by your rotating hosts. 33 1/3 RPM.

8 pm RHYTHM & BLUES: *Let the Good Times Roll*. A survey of classic blues n' rhythm. Eric Leblanc presents birthday tributes and lots of new releases.

THURSDAY

2 pm BLUES & GOSPEL: *The Rollin' n' Tumblin' Hour*. Eric Leblanc presents one hour of the best of mostly repeats.

5 pm JAZZ: *One Up, One Down*. Music from two points of view. One, that it be good, and two, that it be jazz. Join Arnold van Klaveren and Art Simpson every other Thursday from 5-7 pm for some ear- pleasing sounds. Tune in, you are bound to hear something you like. Jim Fliczuk takes over at 7 pm with *Sound Excursions*, a mix of jazz from ragtime to no time. Alternates with *Somethin' Else*, hosted by Tom Adams, presenting three hours of hard, new and free bop. Thursdays from 5-8 pm, for some great jazz.

FRIDAY

5 pm JAZZ: *Pushing the Envelope*. Host Ian Cochran concentrates on avant garde and contemporary sounds. Guaranteed 98.6 per cent bop-free! Alternates with *Eclectic Jazz Show*. From acoustic solos to electric ensembles, host Rod McCrimmon brings you three hours of accessible Jazz.

SUNDAY

1:30 pm JAZZ: *Guitar Jazz*. Host Joe Scafione looks at the world of jazz guitar. Also, catch *Joe's Garage* featuring local players.

6 pm JAZZ: *In the Mood*. A program of Jazz in the broadest sense of the word. With host B.J.

8 pm JAZZ: *Peter Lovric's Sunday Night Jazz Concert*. Put your dancing shoes on with the King of ballroom jazz.

LATE NIGHT ROCK

MONDAY

1 am LATE NIGHT: *The Male Pattern Baldness Hour*. Back by popular demand (thanks mom!) Alternates with *In the Shadows Degree And Double T* invade the airwaves and blow ear drums.

TUESDAY

3 am GUMBO: Tune in to the new independent music show. With Kevin Scofield.

WEDNESDAY

12:30 am LATE NIGHT: *Segués with Huck and Chuck*. Pollo Asade meets the alien pods. An otherworld conspiracy with live (!) broadcasts from Steve McQueen, Elvis and the amazing Fargo-chan.

3 am GUMBO: with Barry and Craig

THURSDAY

12:30 am LATE NIGHT: *No Need for Alarm*, with the Zamboni Brothas getting iller and iller every second week. As the wax gets stacked up, we'll be around for all y'all getting cracked-up early on through the morning hours. 95 bpm of fresh hip

hop. DJs Gino Tonix aka "Needles" and Kid Charlemain. Alternates with *The Noir Cabaret*, hosted by Todd Owen. Take in the hottest in new jazz, covering the spectrum from acid to cool with respects paid to the elders.

3 am GUMBO: *Superfluidity*. Mom was wrong, you don't need to sleep. Old school coolin' with Ryan Galt.

FRIDAY

12:30 am LATE NIGHT: Dance and soul with James Bateman, or whatever with Kevin Adam.

3 am GUMBO: *The Dope Spot*. Three solid hours of underground hip hop. Straight mix tape flavour with tone dvs on the cut and clockwise on the mic.

SATURDAY

1 am LATE NIGHT: *My Favorite Desserts:* with Pat Sheehy.

3 am GUMBO: *Longhair's Jukebox:* With Jeb and John.

SUNDAY

1 am LATE NIGHT: with Britt and Scott.

3 am GUMBO: with Kelly Kijek.



SPECIALTY

MONDAY

9 pm WOMEN IN MUSIC: *Beating Time*. Victoria's only show on women and their music. We promise the unusual, incurrent, political sweet and sour.

TUESDAY

1 pm WOMEN: *The Token Zone* Womyn of color exploring music, poetry and art...interview and views, plus your favorite curry and stir fry recipes.

WEDNESDAY

2:30 pm LOCAL: *Only In Victoria*. Less talk and more music. Linda alternates with Kelly.

THURSDAY

1:30 pm INTERNATIONAL: *Euroquest*: A weekly news magazine from the European Perspective. Syndicated.

FRIDAY

2 pm NATIVE: *World of Aboriginal Radio*. The sounds of freedom for those who have been silenced.

8 am SPOKEN WORD/LITERARY: Local poets reading their own work. Plus selections from noted Canadian and international authors, hosted by Lesly Neilson.

9 pm DANCE: *Bass Culture*. DJs Tyger Dhula and Salamander spin an eclectic selection of underground dance music. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

SATURDAY

10 am FINNISH: Pirkko Kiansten and Maisa Korhonen host *Soitellaan*, a Finnish program featuring Finnish music ranging from popular modern music to folk and classical. News, interviews and poems in Finnish.

Noon IRISH: Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere..

1 pm PORTUGUESE: *Portuguese Mosaic*. Music and culture from the Portuguese-speaking world.

2 pm SCOTTISH: with Wally Cunningham

3 pm PLAYLIST: *Playlist Salad*. One hour of the finest listening ingredients.

4 pm ARTIST PROFILES: *Labelled and Shelled*.

5 pm FRENCH: Rotating hosts bring you French music and news.

6 pm REGGAE: *Alive and Dread*. Roots rocking sounds of Reggae and African

music. With hosts Michael, Mighty Cloud of Joy, Ital Stew and Jahnathon.

9 pm DANCE: *Perpetual Motion*. Crank the volume and get ready to move! Corey and Sean spin up the turntables and lay down the latest techno/trance tracks to get your Saturday night thumping.

10 pm RAP: *Freaky Flow*. DJ Hose died attempting to escape from Ryker's a la Carlito's Way-Peter D. is running thangs with the dopest and the flyest jams in the East and the West. It's all fused over Superfly Samples and Curtis Mayfield jams-It's the bomb.

12 am GARAGE: *Garage Grooves*. Whoa daddy-o! Every week, Amazing Larry brings you brand new 60s punk from around the world as well as a variety of "old" garage stompers.

SUNDAY

6 am ECLECTIC: *What's Left of What's Real?* A musical metaphor for a dying planet-an intellectual approach, spontaneous format, explosivEdge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

9 am YUGOSLAVIAN: For all Yugoslavian people of our community, or anyone who likes the great, colourful music and folklore from Yugoslavia. Hosted by Ruzica (Rose) Zivkovic.

10 am POLISH: Gregorz Gawronski and Ursula Zielinska present an hour of news and music from Poland, as well as interviews and news from the Polish community.

11 am ITALIAN: *Italian Broadcasting System*. Music and news with Giovanna Greco and Lorenzo Sforza.

12:30 pm LATIN AMERICA: *Postales Musicales de Latino-America*. Hosts Miguel Alverenga and Estevan Baileys present a bilingual program offering music, cultural news and interviews from Victoria's Latin American community and throughout Latin America.

3 pm METAL: *Disciples of Dr. Demento*. Boy, we should change this more often. Metal and punk, punk and metal. Die fuckers die. Listen. Eighteen, nineteen. Twenty.

10 pm ROCK FOLK ECLECTIC: *Fish Show*. Retro Shmetro. Put your brain on a hook and forget the 80s ever existed. Feel better yet?

CLASSICAL

MONDAY

10 am CLASSICAL: Music and More

TUESDAY

10 am CLASSICAL: *Just Say Nono*. Awaiting the revolution? (And aren't we all?) But what can we do? Just say Nono? Still coming soon (honest!) the Annals of Webern.

WEDNESDAY

10 am CLASSICAL: with Carla Davidson.

Bach you can't Chopin just one...Beethoven that!

THURSDAY

10 am CLASSICAL: Music through the centuries with David Winn and Austin Scott.

FRIDAY

10 am CLASSICAL: *Amadeus*...and More.

NEWS & PUBLIC AFFAIRS

MONDAY

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Active Airwaves* with hosts Tathra Street and Jo Lui. Different weeks tackle specific problems. Interviews, readings, panels and analysis provide access to airwaves for people engaged in daily struggles.

1 pm GAY/LESBIAN: *This Way Out* (Syndicated). The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. Includes news, interviews and features.

1:30 pm PUBLIC AFFAIRS: *Earth First*. Feeling fragmented? Tap into nature!

8:00 pm GAY/LESBIAN: *Dyke Dimension*. Featuring Lahl's "word of the week," upcoming events and issues of interest to Victoria's dyke community. Now One Hour!

TUESDAY

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Into the Streets!* With John-Henry and Amanda. Listen every Tuesday to hear people who are in the streets working towards social and political justice. Alternates with TAPS (*Together Against Poverty*).

8 pm PUBLIC AFFAIRS: *Swivel Chair*, Prime Time Public Affairs. CFUV's noon hour magazine goes prime-time.

8:30 pm GAY/LESBIAN: *Queer and Present Danger*. Turn off your "gaydar" and turn on your radio to hear Vancouver Island's bitchiest, saucy, in-your-face queer radio program. News, reviews, hair, issues, music, sleaze and gossip. Come out and tune in or we're gonna get you and your little queer friends too!

WEDNESDAY

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: You can hear the *Solidarity Show* with Jana G. There is also alternative news and views from down south with the *Food Not Bombs Radio Network*. Keep informed and think for yourself!

1 pm DISCUSSION: *Alternate Views* (syndicated). Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch.

2 pm PUBLIC AFFAIRS: *Making Contact* (syndicated). Right-on interviews and speeches by activists on issues from Native rights to international affairs to the rise of the right. The show is American, but the resistance is universal...

THURSDAY

Noon: CFUV News, weather and sports.

12:15: PUBLIC AFFAIRS: *Your Man*

Against Red Tape with Bart Armstrong
1:00 pm PUBLIC AFFAIRS: John Shafer calls this show *Bad News*. Tune in and find out why.

FRIDAY

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Mediawatch*

1 pm ARTS MAGAZINE: *Artlet*. The Victoria arts scene. Interviews with Victoria artists, reviews of openings, theater and more.

1:30 pm PUBLIC AFFAIRS: *African Perspective*. A new, upbeat news and entertainment program that highlights positive developments within Victoria's African community, and examines broader social, cultural, economic and political issues to do with Sub-Saharan Africa.

SUNDAY

4 pm PUBLIC AFFAIRS: *From the Blackside*. A program of easy R & B with interviews and guests from the Black Side, with your host, Captain Rea.

5 pm WOMEN'S ISSUES: *Women on Air*. Unsilencing the silences. Music, news and interviews on diverse women's voices.

Sept 1: Irish Women...Unbound.

Sept 8: Women's Strength.

Sept 15: Showcase! Spotlight on Local Divas.

Sept 22: "Jewish Women Reclaiming Ritual.

Sept 29: Women in History.

PROGRAMMING MONDAY TO SUNDAY

Mon Tue Wed Thr Fri Sat Sun

6	ROCK					6
7	FOLK					7
8						8
9						9
10	CLASSICAL					10
11						11
12	PUBLIC AFFAIRS					12
1	GAY & LESBIAN ACTIVISM	SCOTTISH	DISCUSSION	SPORTS	ARTS MAGAZINE COMEDY	1
2	NEW ALBUM REVIEW	MEDITERRANEAN	PUBLIC AFFAIRS EVENTS	BLUES & GOSPEL	PUBLIC AFFAIRS	2
3	ROCK					3
4						4
5	JAZZ					5
6						6
7						7
8	BRAZILIAN	PUBLIC AFFAIRS GAY / LESBIAN	RHYTHM AND BLUES	ELECTRONIC & EXPERIMENTAL	VARIETY	8
9	WOMEN IN MUSIC	20TH CENTURY COMPOSITION			SKA / WORLD BEAT	9
10						10
11	ROCK					11
12						12
1	LATE NIGHT					1
2						2
3						3
4						4
5	GUMBO					5



September Playlists

by Artist • Title • Label

Electronic

Art Zoyd • *Faust*
Atonal

Jorge Reyes • *Mort Aux Vaches*
Staalplatt

Various • *A Blind Man's Gallery of Mirrors* • Freedom in a Vacuum

B So Global • *The World is Covered in Windows* • Chillum

Manon Anne Gillis • *Euragine*
S.F.C.R.

Mother Eagle Huichol • *Sacred Music*
Lejos Del Paraiso

Ralf Wehowsky • *Nameless Victims*
Metamkine

Pablo's Eye • *You Love Chinese Food*
Extreme

Trance Mission • *Headlight*
City of Tribes

Chirs Cutler • *P53*
ReR

EARM EALS

Thursday
8:00 pm – 10:30 pm

ECLECTIC

Lisa Gerrard • *The Mirror Pool*
4AD

Stark Raving Chandler • *Generica*
Silverwolf

Cate Friesen • *Wayward*
wide-eyed music

Damhnait Doyle • *Shadows Wake Me*
Latitude

V/A • *Women of the World: Celtic*
Putumayo World Music

jale • *So Wound*
Sub Pop

that dog • *that dog*
Geffen

ween • *Greatest Country Hits*
Twintone

Soul Coughing • *Irresistible Bliss*
Slash

Various • *Stealing Beauty Soundtrack*
Capitol

EQUITY ECLECTICA

Wednesdays 10:30 pm-12:30 am
HUCK AND CHUCK
Wednesdays 12:30 pm- 3 am

RAP

Dr. Octagon • *Blue Flowers*
Bulk Recordings

Delinquent Habits • *Tres Delenquentes*
Rock Mix • Loud

A Tribe called Quest • *1nce Again*
Jive

Kinfolk • *Gangsta Glide*
Wildwest

Heather B. • *Mad Bent*
EMI

Xzibit • *Paparazzi*
Loud

Sadat X • *Hang Em High*
Loud

Mac Mall • *Suckas P.H.*
Eastwest

Camouflage Large • *Hitmen Holdin Steel*
• Close Range

DJ Krush • *Meiso Prunes real version*
Mo Wax

SPITTIN' RHYMES

Saturdays
10 pm – midnight

TECHNO

Various • *The Ultimate Dream Collection* • Platipus

Off and Gone • *Everest* • Eye Q

Juan Atkins • *Infinity Collection*
Tresor

Model 500 • *Sonic Sunset* • R + S

Various • *Five Years of Eye Q Music*
Eye Q

Orbital • *In Sides* • Internal

Cygnus X • *Hypermetrical* • Eye Q

Various • *Hardop and Trypno*
Moonshine

Various • *Artcore 2* • React

Various • *In Order to Dance Vol. 6*
R + S

WIRE SHOCK

alt. Tuesdays 3-5 pm

BASS CULTURE

Fridays 8-9pm

ESCAPE VELOCITY

alt. Fridays 10:30pm-12:30am

PERPETUAL MOTION

Saturdays 9-10pm

CFUV Playlist

Musical programming unique to Vancouver Island on CFUV FM 102

by Ari Knazan

TW	LM	CAN	ARTIST	TITLE	LABEL
1	1	*	cub	<i>Box of Hair</i>	Mint
2		*	Chixdiggitt	<i>Chixdiggitt</i>	Sup Pop
3	4	*	Maow	<i>The Unforgiving Sounds of</i>	Mint
4	12	+	Santo	<i>The Starlick Baby ep</i>	Daisy
5	6	+	Gallery 6	<i>Kyle's Three Grand</i>	Cardigan
6			Velocity Girl	<i>Gilded Stars and Zealous Hearts</i>	Sub Pop
7	3		Ani Difranco	<i>Dilate</i>	Righteous B.
8			Soul Coughing	<i>Irresistible Bliss</i>	Warner
9		*	Cate Friesen	<i>Wayward</i>	Wide-Eyed
10			Jad Phair and Phono Comb	<i>Monsters, Lullabies...</i>	Shake
11			Squirrel Nut Zippers	<i>Hot</i>	Mammoth
12			Strung out	<i>Suburban Teenage Wasteland</i>	Fat
13			Rev. Horton Heat	<i>It's Martini Time!</i>	Interscope
14	7	+	Vinaigrettes	<i>Gross Negligee</i>	Incentive
15			Beck	<i>Odelay</i>	DGC
16		*	Various	<i>On Guard For Thee</i>	Au Go Go
17		*	Wheatchiefs	<i>Redeemer</i>	Bang On
18			NAS	<i>If I Ruled the World</i>	Columbia
19	15		Butthole Surfers	<i>Electric Larryland</i>	Capitol
20		*	Damhnait Doyle	<i>Shadows Wake Me</i>	Latitude
21			Ween	<i>12 Golden Country Greats</i>	Elektra
22		+	Goatboy	<i>Struggle For Power 7"</i>	Dead Beat
23	27	*	Melanie Doane	<i>Shakespearian Fish</i>	Sony
24		*	Alien Rebels	<i>Strange Feelings</i>	Independent
25	28		Cure	<i>Wild Mood Swings</i>	Fiction
26			Vampyros Lesbos	<i>Soundtrack</i>	Motel
27			Milencolin	<i>Life On A Plate</i>	Epitaph
28		*	Sloan	<i>One Chord To Another</i>	MCA
29		+	Black Kronstadt	<i>A World to Win 7"</i>	CR
30		*	Big Yellow Taxi	<i>Big Yellow Taxi</i>	Independent

Ranking reflects airplay + denotes Victoria artist * denotes Canadian artist

CFUV FM102 PO Box 3035 University of Victoria Victoria, BC V8W 3P3

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LIVE

The Electrosonics
Starfish Room, Vancouver
July 17

Fallen prey to incessant talk about the space-pop sound of the Electrosonics, I decided to kill \$5 and see their show at the Starfish Room. My purpose: to ease into the comatose gig celebrating the release of the band's new self-titled EP.

After a strong opening set by Readymade (not to mention a few rum and cokes), my mission of musical melancholia was soon to be accomplished. Then, the foursome quietly conquered the stage, and as I sat back, the 'Electrosonics' passive-aggressive sound, which sounded Spiritualized-inspired, intuitively crept over the crowd.

Their first song of the night, "Unsung Engine," was slightly reminiscent of Slowdive with its droning guitar and airy, drifting vocals. As the band played, a simple laser/light show accompanied the club's atmospheric blackness.

After performing a few more up-tempo, climactic songs, the Electrosonics played "Infra-yellow" (the first song on their new record). The song was introduced by a synth-pop organ, followed by a steady bass line which was eventually stifled by lighthearted guitar. Playing in the dark with artificial stars outlining the group's silhouettes, their soft female vocals created a state of musical reverie for the docile audience.

At one point in the night, I was a little put-off by the overload of phazer guitar and its tendency to override the truer rhythms beneath. There were also a few songs where the band's influences were a little too noticeable. But I'm sure that Spiritualized, Spaceman 3 and Stereolab fans appreciated it.

Conclusion: The Electrosonics showcased a good harmonizing of male

and female vocals, with enough diversity in the synth-pop-drone sound to keep me happy.

Lisa Lebedovich

Jambo Salama
Steamers
August, 1996

Jambo Salama played Steamers recently and caused the greatest crowd reaction that I have ever seen in a bar. Just as the band was about to start their second set, the entire bar gathered on the dance floor and waited for the band to start playing.

As they jumped into their first song, Prince Nallo and the rest of the band soon had the place rocking.

Jambo Salama's upbeat music transported me into a magical, tropical place. Nallo, a native of Sierra Leone, uses writing and performing as a way of dealing with his political anger. "The drumbeat is the heartbeat," he sings, "and everyone has a heart."

Hearts were sure beating fast as the house rocked to the band's worldbeat sound. Every inch of available floor space was taken up by people who needed to dance.

In Swahili "Jambo Salama" means "Hi! Peace," which is also the title of the new album. "Hi! Peace" can be bought at Subtext in the Student Union Building at the University of Victoria and everywhere else. But try to check out Jambo Salama in concert. You'll dance.

Puddle Lane

The Papillomas/Santos/Archers of Loaf
The Limit
August 16, 1996

The Limit was packed with sweater vests, baldies, hotties and general freaks, people who take their alterNative music seriously. Still, sideburns and Converse one stars

dominated; I suspect we gathered to fill the sub-pop void. Chin scruff, chin scruff, I am deluged by facial hair.

Inviting the crowd to wrestle, the under-appreciated Papillomas segued into their peppy brand of angst-filled jiffy pop. Yeah, I'll say it, Superchunk without whine and cheese. "Free cd's for anyone in leather pants!" Mike screamed. They decided to make it anyone with a pelt.

After much lollygagging, Santo appeared, tight and eclectic, like Nation of Ulysses meets Helmet on happy pills. I felt almost giddy by their rhythmic post-punk melodic noise. Still, there were only a few stage bound chin shakers and a lot of blondes in teeny knapsacks, who looked like they knew something was going on but had no idea what it was.

After various Madonna wannabes and grungey monsters used my ashtray like disposable tissue, the Archers of Loaf appeared. They sound a bit like Shadowy Men fed on junk t.v. culture with a sprinkling of speed and an almost haunting hipness.

Rock animals thrashed about the stage and I couldn't see jack sheet, so I smoked the last of my heroin and nodded off under the table. In my opiate dreams I could feel the crashing cymbals and melodic thunder, and was happy that such pure, unperturbed music survived in a world of Alanis Morissette and other thin-lipped whores, that I got to hear three good bands, drink beer and smoke cigarettes, and that despite the jadedness of our near millennium death race such simple pleasures still exist. And that, for me, is enough.

Teresa (the Gweat and Tewwible) ▲

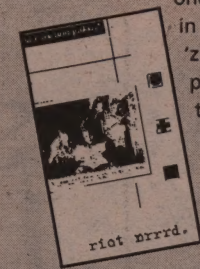
N' LOUD

Ziiiiiiiiine Reviews

by Ainslie Greig

Riot Nrrrd #1
(c/o Jose Aumentado, Northwestern University, Dept. of Physics and Astronomy, 2145 Sheridan Rd., Evanston, IL, 60208 • \$1 or \$2 ppd (US), e-mail: nrrrd@nwu.edu)

Grab a copy of the 'zine that's almost-cooler-than-the-new-Boris-the-Sprinkler-record and declare war on jock culture! Finally a 'zine for the people who would rather read a book than hang out with all the 'cool punks' and whine about punk being dead. This is for REAL nrrrds, the smart ones, not the people who wear little barrets in their hair and black-framed glasses. This 'zine has it all: tales of nerdy experiences, a piece about model rockets by none other than Dan Sinker (of Punk Planet fame). Some of the other goodies inside include stuff about D&D, electronics, nrrrds on the internet, the history of the riot nrrrd and lots of other trippy stuff. Get riot nrrrd and let the geek in you out.

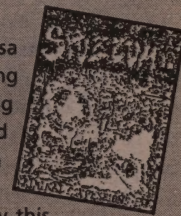


Look the Other Way #3
(c/o Greg Pratt, 2290 Bradford Ave., Sidney, B.C., V8L 2E1 • \$1.50 ppd)

L TOW is a great read. Sometimes the photocopying is kinda bad (really dark and blotchy), but it's worth figuring out, even though it feels like you need a secret decoder at times. This issue has a long interview with Render Useless, the now-defunct Breakwater, plus short interviews with Horace Pinker and the Jack Trippers. There's tons of short record and 'zine reviews, plus tons of pictures (Hudson Mack, Grasp, Beachwarmer...) Make sure you get a catalog for Greg's 'zine distro, and support local and smaller 'zines.

Spuzzum # 4
(2560 Vanier Dr., Prince George, B.C., V2N 1T7 • \$1.50 ppd)

This is an awesome 'zine. There's lotsa rantz and babble, but its all interesting and thoughtful. I read the whole thing from cover to cover in one sitting, and that's rare. Political and thoughtful, with personality. What more could you ask? You will buy this 'zine now...you will buy this 'zine now...▲



Local Scene Report

by zee frisky Fritzzy .P. Shmitz

First, a crimestopper report: On Wednesday August 7, 1996, between the time of midnight and 9am, someone(s) decided to rip off close to \$5000 worth of musical equipment from RENDER USELESS and three other bands' practice spot inside the downtown meatlockers: six guitars; five amp head,, and a couple of basses. I urge you all to keep your spider senses tingling for the imbecile culprit(s). If you are the blockhead burglar(s) and are reading this, RETURN WHAT IS NOT YOURS! If you know anything about this crime, alert the local authorities or RENDER USELESS.

It seems that over the course of the summer a handful of local bands have taken the initiative to leave the island to tour all around the continent. MEXICAN POWER AUTHORITY set out on a cross-Canada tour which took them as far as Quebec City. RENDER USELESS and the now-disbanded REPUBLIC OF FREEDOM FIGHTERS spent nearly two months playing in various towns and cities in the U.S. and Canada. Having released their first full-length CD, FUNGKUS left the Garden City at the end of July for a month-long excursion. And HARD TO SAY also followed the do-it-yourself ethic and booked a tour across Canada for the end of August, simultaneously releasing a debut seven-inch.

FINE TOOTH COMBINE will be leaving Sept. 4 for their tour, and are said to be releasing their compilation of Victoria bands in the next month. SLOW TO BURN RECORDS are assembling an anthology CD which will feature the finest local punk bands on the label's 7-inch vinyl. GUACCOMOLE RECORDS is said to be in preparation for the sequel to the 1994 GROOVE GARDEN Victoria compilation.

GALLERY SIX played their final bar show at the Limit on Friday August 30 with local acts SORRY and THE DEFEKTORS. Bassist Andy Evan is going to Korea in September, but it's more than likely that the three other members will continue to pursue musical aspirations.

The second HUDSON MACK/GOATBOY split CD will be released in the next month or two. The recently-formed DUMPSTAR recorded unique compositions at S.O.S. STUDIOS.

Bands debuting in coming months include PRANCER, a pop band heavily influenced by brit-popsters THE SMITHS, and AK-47 featuring Luke Burgess (GOATBOY), Dave Moran (HUDSON MACK, PRANCER, SPICE), Rob Nesbitt (ex-SECTION 46; ex-BUM; currently with the MISFITS tribute band THE ASTRO-ZOMBIES), and Tony Galuza (punk rock icon to millions).

If you're in a band and are recording, releasing, scheduling a tour, returning from a tour, setting up a rooftop gig somewhere in the city for the purpose of proving the theory of rock n roll stopping traffic, or have a suggestion for the name of this column, give me a call Wednesdays 2:30-3:00pm at 721-8700, or fax CFUV at 721-7111, or write to the address on page one. Until next month, remember to make hay while the sun still shines. ▲

Cock & Bull Pub

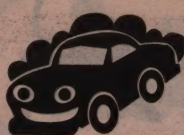
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Discussion



The Posies
Amazing Disgrace
Geffen

The *Frosting on the Beater* is still my favourite Posies CD, but *Amazing Disgrace* runs a close second. I've always been a fan of good, strong, vocals in a band, and the Posies haven't let me down yet. "Grant Hart" - Wow! That's the kind of song that makes me just want to go and jump off a bridge - lots of dirty guitar, quick, to the point. Overall, the CD is pretty good except for "Broken Record" which kinda sounds like, I dunno...a broken record. Enjoy.

Joe Sousa

The Suicide Machines
Destruction by Definition
Hollywood Records

The Suicide Machines crunch together ska and punk, replete with horns, organs, nifty tempo changes and raspy-but-tuneful vocals. Natch! Just tapping your feet to each "skoocha-chucka-buppup-skooch" on this album should be enough to put the heartiest listener through an intensive aerobic workout. Of course, astute citizens of Victoria have enjoyed such delights for years (local acts Pressure Cooker, the Defektors). These guys from Detroit aren't necessarily doing anything we haven't heard our homegrowns pull off on a good night, but after bouncing my brain around my skull through a few listens, I just couldn't remember life before the Suicide Machines.

Matt

Heather B.
Takin' Mine
EMI

This album is Sweet Heather B's Baaaaadaaaaaaass song people. The production is all about east coast bass, bass and more bass. Her rhymes are

rugged, brutal and fluid. Undergrounders on the verge of massive recognition MOP hook up for a wicked track. But the bottom line is the two jams "Mad Bent" and "No Doubt." If you listen to these and don't get the Heather B game, give up on hip-hop.

Takin' Mine is only an eight track album, but there's a game flavour in those eight tracks! Hard like pavement, this album is satisfaction guaranteed, baby.

Peter D.



Kinnie Starr
Tidy...
Violet Inch Records

Not a third through the album and I find myself distracted, trying to place Kinnie Starr's voice. And I tell ya, I'm no fan of comparability but man is this aggravating! But as I waver in and out of the distracted stupor, I'm spellbound by the openness of Kinnie's voice, the ripped power through which both lyrics and spoken word flow. I'm on a river that lulls and hypnotizes me at once. Did I mention that this river has rapids? And that's just her voice! Like a fish in its waters, the musical movement under Kinnie's vocals belongs. Victoria lost a gem when she moved to the mainland. Guess what! I've figured it out. All you P.J. Harvey fans should be dying to get a copy of *Tidy*! I say yay on checking out this Socan Diva!

Pegg

Sadat X
Wild Cowboys
Loud

This is Brand Nubian's second member to cut it solo. Sadat X's voice rules hip hop. (Menace 2 Society had the immortal, "Somebody's dead, a whole crowd formed, the cops ain't even there yet and the money's dead in the street!") Be on the lookout for Grand Puba flowing as smooth as ever on this album.

The big caveat is that this is not an "Omigosh! every song is instant butter!" kind of album. This is a "2 listens and you're in" deal. Not the best, but a whole lot better than the worst.

Peter D.

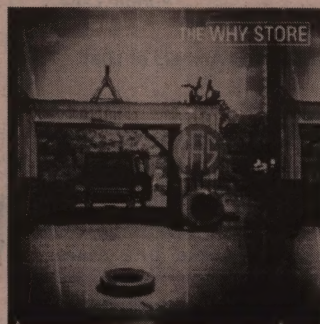
Sugar Crash
Fly
Independent

This Vancouver band often sounds a lot like many other bands. If you can deal with that, you'll probably like them. I found their energetic, funky beats perfect background music for a variety of household projects. Kind of grunge-meets-the-Tragically-Hip.

Some tracks are better than others, but "Fly" is pretty groovy and "Swallowed" is a surprise with its P.J. Harvey-esque lament: "sadness turns to anger / pain to rage / what I thought was shelter / has turned into a cage."

The one glaring problem with this CD is the use of the word "kudos" inside the jacket. "Kudos" always makes me cringe - like a car with squeaky brakes squealing over hot pavement. But the rest of the CD makes up for it - it reads like a cereal box. Try it, you'll like it. Maybe the unfortunate demise of "Mikey" after an unplanned cereal overdose is only a cruel urban myth after all...

Ade Mercer



The Why Store
The Why Store
MCA

Pearl Jam meets Tracey Chapman and John Hiatt in a gas station somewhere in the American Midwest. Unfortunately, all the tanks are empty, the gas pumps are locked, and gratuitous guitar noodlings have contaminated the soil for metres down. Good songwriting should minimize the drawn out "yeah"s and "oh"s, but here the lyric sheet unabashedly reports every meaningless one (32 to be exact). Don't shop at *The Why Store*, even for airmiles.

Matt

cub
Box of Hair
Mint Records/Lookout Records

I'll be hoodwinked, by gum, if you don't agree with me that the third full-length album release by Vancouver's cub is their best album to date.

Canada's premiere all-grrrl trio has simultaneously hit the full stride (bordering on full strut) which was only a mere sense of promise on *Betti-Cola* and *Come Out, Come Out*, and has shaken

that annoying cuddle-core label (bestowed upon them by annoying media types like us) by showing their teeth on many of the album's 12 tracks.

Even though cub has discovered a not-so-entirely-innocent image, accompanied by a slightly harder edge, those who are steadfast cub fans should not be scared off - the band has merely shown a maturity which can only be obtained through a few years on the road.

cub still shows they can be that fun band everyone fell in love with on such playful tunes as "Pillow Queen," "Main and Broadway," and "Way to go." The new, grittier side of cub can be heard on "Not What You Think"

(which features drummer Lisa G. on vocals), "SG," "Freaky" and "One Last Kiss."

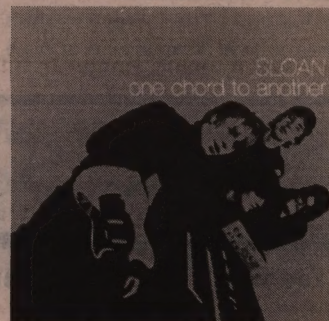
Go to the local platter shop and pick up cub's best album to date...contrary to the title track's chorus, Box of Hair is a lot smarter than a box of hair...

Mike Chilton

Vernon Reid
Mistaken Identity
Sony

Living Color lives on! My life collapsed with the explosion of Living Color not so long ago. Well, Vernon Reid proves on *Mistaken Identity* that Living Color was all his baby. *Mistaken Identity* is all about that Living Color funk-metal a-la Satriani: LOOP THIS CD! Solid throughout, it has the crunch, funk humour (Call Waiting to Exhale) that we all crave. This is a must for people who love to nod their heads to unstoppable, crunchy beats.

Peter



Sloan
One Chord to Another
Murderecords

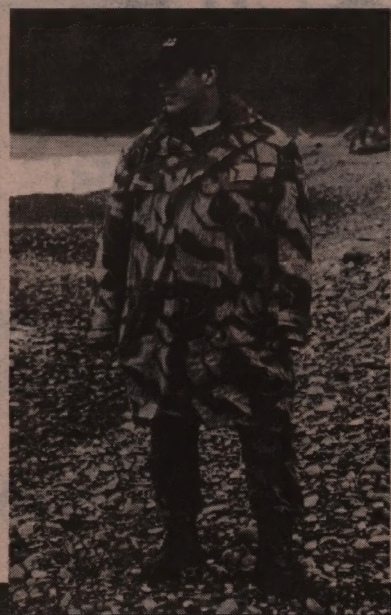
Holy shit! From one bad song to another, this CD makes we want to fly to Halifax and punch each Sloan member in the back of the head. "The Good in Everyone" is the only good in this CD. The rest is a lot of jive. It's too bad that Sloan has gotten progressively worse since *Smeared*. The crap they've tried to pull with *One Chord to Another* is the last straw. Goodbye Sloan. Enjoy your new Beatles image...

Joe Sousa

Winston Jarrett
Too Many Boundaries
RasCD

For a dedicated Rastaman, giving thanks and praise is the norm for true belief in HIM (His Imperial Majesty Haile Selassie I of Ethiopia). No success in one's

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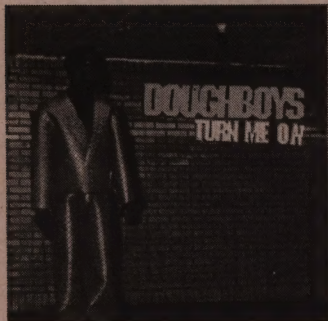
Cell: 216-1613



noirzid

musical career goes without giving thanks to Jah. On the album *Too Many Boundaries* Winston Jarrett does just that. He laments there are boundaries even "ina Africa, ina New York." He is ready to smash them down, though. He takes us back to the "good old days" when reggae ("Jah music") was felt rather than danced to, when the rastaman thought about nothing but (mental) repatriation. Most of the music is what I would call contemporary reggae. He covers Bob Marley's "I stand alone, I made a mistake, come back my young lady" in a truly unique style, unrecognizable from the original due to a hard-driving beat which gives Jarrett an identity of his own.

Zvondai Muchenje



Doughboys
Turn Me On
A&M

I know there's more important things in life, but when one of your favorite bands drags their collective ass in putting out a new record, it gets a little frustrating. I mean, geez, it's been three years since the last Doughboys album! Those three years showed a slight change in the Doughboys' style, starting with the lack of good cover art. The record however, is the one they should have made between 1990's *Happy Accidents* and 1993's *Crush*, instead of that 1992 contract fulfiller, *When Up Turns Turns to Down*. *Turn Me On* isn't as dark as some of *Crush*, and reflects more of the pop stylings that John Kastner was perfecting long before anyone ever heard Superchunk, in his tight marriage of Husker Du and Cheap Trick. My only real complaint is that it's way over-produced in places, but it's a Doughboys record, and by definition, it doesn't suck.

Keith Powell

Leon Rosselson
RosselSongs
Fuse records

Where else can you access acerbic, sometimes absurd, rapid-fire, yet strangely melodic social commentary? "A sprinkling of songs from the 300 or so" he's written over the past 25 years, this compilation features odes to Tim McGuire, Guy Fawkes, William Morris, and Whoever Invented the Fishfinger. Semantic barbs probe the nuclear waste issue and warn women about the perils of marriage; for those Billy Bragg, Dick Gaughan and Oysterband adherents, you'll surely recognise the original version of *The World Turned Upside Down*—a Rosselson credit. Attila the Stockbroker-meets-Gordon Lightfoot -esque. An absolute must for folkies and raging radicals everywhere.

Kari Hewett



The Huntington Cads
Go Exotic!!
Mai Tai records

Ventures —> Shadowy Men —> Huntington Cads. Snazzy, linear, surfy, fabulous. Just be sure to shake the sand out of your stereo before you put on another CD...

Matt

Stark Raving Chandler
Generica
Silverwolf

This underrated swan song is an intelligent and sometimes touching mixture of tongue-in-cheek beat poetry, folk-grounded sensibilities with the theme of the hopeful everyperson thwacking away at the idiocy of today's society steeped on every track.

Stark's acoustic roots guitar phrasings and vocalisations backing Chandler's ironic preacher-like spoken rantings make for an enlightening listen which helps

remind one that folk music's true roots are in protest music.

Chandler's sly and embittered jabs at today's banal, classist, capital-driven, sexist, racist, pop icon-worshipping society renew that anarchist spirit lost in most of today's (folk) music.

To try to further explain and rate the wit and wisdom of this album would be to trivialise it. Get *Generica* and experience it yourself. (psst...don't tell anyone, but it actually makes you think, too...) It's good to see that some in the music business still know how to giggle at the State...

Mike Chilton

Another White Male
Cattle
A&M Records

When Another White Male dropped their demo, I was on it. The band is groovy like Helmet, but they're not

Helmet at all. After the demo came out, there was a big buzz, and then the big rumor that they were signing A&M. I could not wait for that album to drop. And then it did. Now, after listening to it several times it all sounds so...mediocre. Yes, *Cattle* is loud. Yes, Nathan screams like he's on his very last vocal chord. All the elements are there except for once thing - hooks. *Cattle* is a hook-free album. "Hook-free" means that there is nothing that I can recall that's worthwhile musically about this album. I remember the titles of songs, though "Acid Colored Eyes," "Common Buddha," etc., but that's it. I hope album #3 works, because *Cattle* does not.

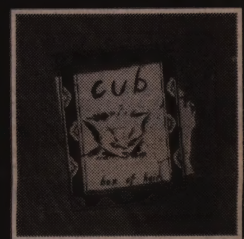
Peter D. ▲

TASTE SOME MINT, VICTORIA!

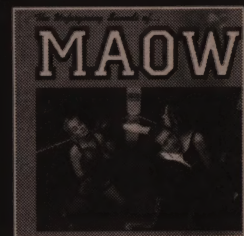
PHOTO OF SEAN AND ROD DUOTANG BY YVETTE RAY



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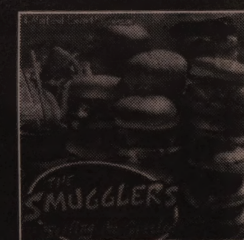
CUB
BOX OF HAIR
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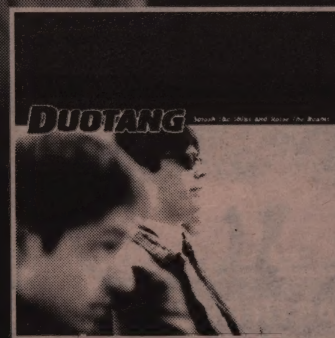
MAOW
THE UNFORGIVING SOUNDS OF...
CD



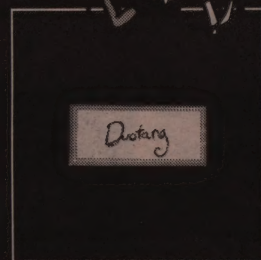
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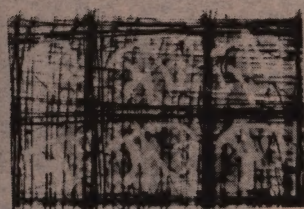
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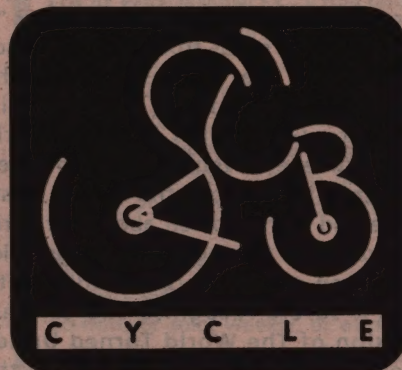
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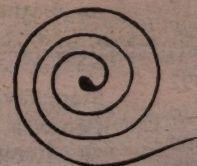
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